

1-453X-DS-012

INFEST

fig. 137

PAT-ER BLATTOD



PAPA ROACH



**PARENTAL
ADVISORY**
EXPLICIT LYRICS

87



Guitar

PAPA ROACH

1-453X-DS-012

INSECT

fig 137



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www.paparoach.com

Transcribed by Steve Gorenberg

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INFEST

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderate Rock ♩ = 96
(sound effects)

D5 A5 F5 A5 E5 C5

(23 sec.) Spoken: Welcome to the original Papa Roach soundfire.

Rhy. Fig. 1
Gtr. 1 (dist.)
f

TAB

D5 A5 F5 A5 E5 C5

Viva La Cucaracha!

1. My name's Co-by

End Rhy. Fig. 1

N.C.

Dick, Mis-ter Dick if you're nas - ty. Rock a mic with a voice that's rasp - y.

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

'Cause I'm po - et - ic in my op - er - a - tions. My God - giv - en tal - ent is to rock all the na - tions.

P.M. - - - - -

15 15 15 10 10 10 15 15 15 15 10 10

12 12 12 12 12 7 7 7 12 12 12 12 12 7 7 7

Dm
Rhy. Fig. 3

12 12 15 15 12 12 12 12 15 15 12 12 12 12 15 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

We're go - ing to in - fest. _____

Spoken: 1. In -

12 12 15 15 12 12 12 12 15 15 12 12 12 12 15 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Verse
Dm

fest, 2. Now the theo - ry of my first man - i - fes - to. Push ya wig back with my lyr - i - cal pis - tol
that I got your at - ten - tion, did I for - get to men - tion all the heads we be in -

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

15 15 15 15 15 9

12 12 12 12 12 10

0 0 0 0 0 0

Blow, now Pa-pa Roach is on your mental, bang-in' like your head - piece, it's just that sim-ple.
fest-ing? Hope y'all peo-ple learn your les-sons 'cause the game of life is cra-zy. Got all the peo-ple guess-in'.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 15 15 0 0 0 0 15 15 0 0 0 0 15 15 0 0 0 0 15 15 0 0 15 15

Cock back and un-leash with my phys-i-cal. Wrap you in my thoughts and be-come in-di-vis-i-ble.
What is wrong with the world to-day, the gov-ern-ment, me-di-a or your fam-'ly?

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 15 15 0 0 0 0 15 15 0 0 0 0 15 15 0 0 0 0 15 15 0 0 15 15

Cen-trif-u-gal, forc-es in-di-vid-u-als in-to my mind as we rock in-to rit-u-al.
Would you cry if I died to-day? I think it be bet-ter if you did not say.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 15 15 0 0 0 0 15 15 0 0 0 0 15 15 0 0 0 0 15 15 0 0 15 15

Rhy. Fill 1

Gtr. 1

P.M. - - - - - P.M. - - - - - Harm. - - - - -

0 0 15 15 0 12 12 12 12 0 0 15 15

Pre-chorus

Am

and if you don't then you will pay. In - fest!

* 2nd time w/ heavy P.M.;
play lowest note of chord only.

§ Chorus

D5

N.C.

D5

N.C.

D5

N.C.

D5

N.C.

[illegible]

* day.

Rhy. Fig. 4

* Sing on D.S. only.

A5

N.C.

A5

N.C.

A5

N.C.

A5

N.C.

What is wrong with the world to - day, — the gov - ern - ment, the me - di - a or — your fam - 'ly?

End Rhy. Fig. 4

7 7 10 10 10 10 7 10 10 10 10 7 7 10 10 10 10 7 10 9 10
 7 7 10 10 10 10 7 10 10 10 10 7 7 10 10 10 10 7 8 7 8

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

We're go - ing to in - fest. _____ We're get - ting in your head.

1.
A5 N.C. A5 N.C. *To Coda* A5 N.C. A5 N.C.

What is wrong with the world to - day, _____ the gov - ern - ment, the me - di - a or _____ your fam - 'ly?

Gtr. 1: w/ Rhy. Fig. 3

Dm

Gtr. 2

12	12	15	15	12	12	12	12	15	15	12	12	12	12	15	15	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

2.
A5 N.C. A5 N.C.

You bet - ter do _ just what _ I say. _____ gov - ern - ment, the me - di - a or _ your fam - 'ly?

Dm

Rhy. Fig. 3

12	12	15	15	12	12	12	12	15	15	12	12	12	12	15	15	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Bridge

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

N.C.

We will in - fest, die like the _____ rest.

Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)

N.C.

First, they shack - le your feet, then they stand you in a line. . Then they beat you like meat,

1. 2.

Gtr. 1: w/ Rhy. Fill 2 Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

D5 A5 F5 A5 E5 C5

then they grab you by your mind. in - fest your mind. We will in - fest, die like the _ rest.

D5 A5 F5 A5 E5 C5 D5 A5 F5 A5 E5 C5

Peo - ple are the _ prob - lem to - day. _ We will in - fest, die like the _

D.S. al Coda ⊕ Coda

Gtr. 1: w/ Rhy. Fill 3 A5 N.C. A5 N.C.

_ rest. Peo - ple are the prob - lem to - gov-ern-ment, the me-di - a or _ your fam -

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

'ly?

Gtr. 1

Rhy. Fill 2
Gtr. 1

P.M. - - - - -

15 15 12 15 10 10 10 10 10

12 12 12 12 12 7 7 7 7 7

Rhy. Fill 3
Gtr. 1

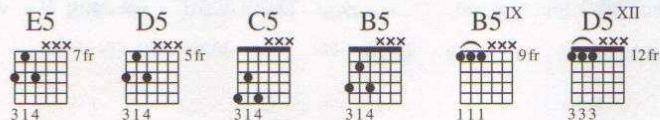
P.M. - - - - -

7 7 9 9 9 9 5 5 5 5

7 7 9 9 9 9 5 5 5 5

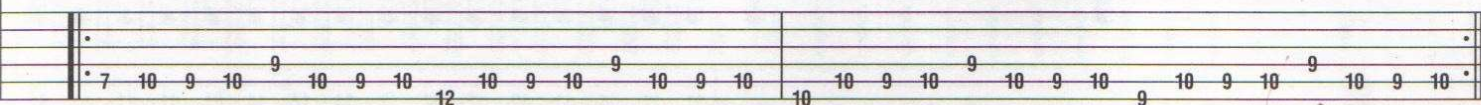
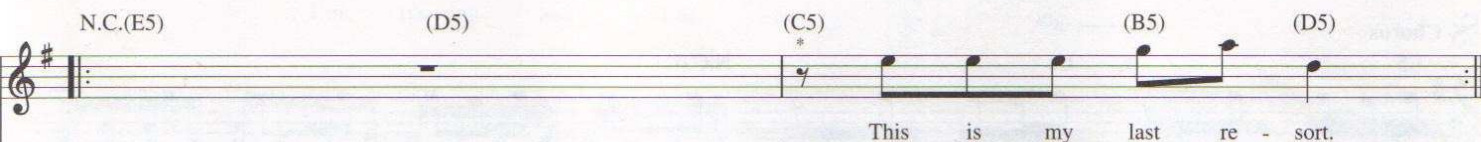
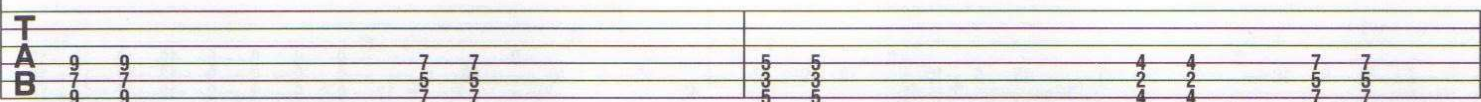
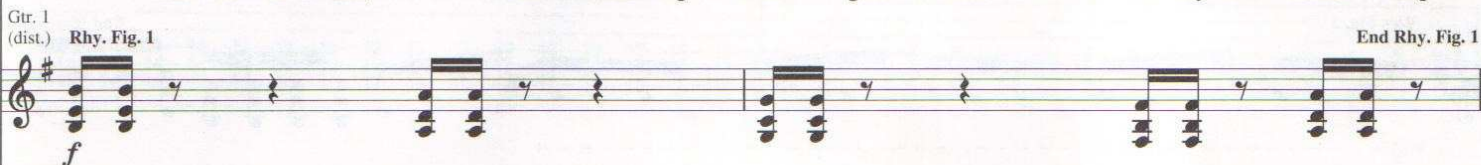
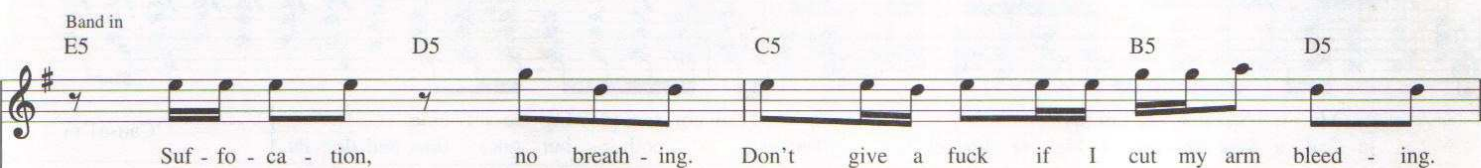
LAST RESORT

Words and Music by
Papa Roach



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderate Rock ♩ = 120
N.C.

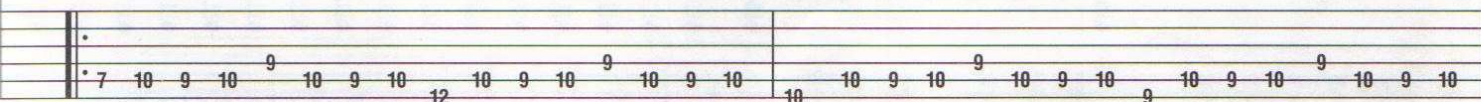


* Sing 1st time.

Verse
*Gtr. 2: w/ Rhy. Fig. 1 (3 times)



P.M. - - - - -



* Dist.

2.

E5

Bridge

Gtrs. 1 & 2

[illegible]

To Coda ⊕

[illegible][illegible]

E5 G5 C5 B5

I'm cry - ing. I'm cry - ing.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

E5 D5 C5 B5 D5 E5 D5

Whispered: I can't go on liv - ing

C5 B5 D5 E5 D5 C5 B5 D5

this way. Cut my life in - to piec - es, this is my last re - sort.

E5 D5 C5 B5 D5

Suf - fo - ca - tion, no breath - ing. Don't give a fuck if I cut my arm bleed - ing.

Verse

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

E5 D5 C5 B5 D5

3. Would it be wrong, would it be right if I took my life to-night? Chanc-es are that I might.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 D5 C5 B5 D5

Mu - ti - la - tion out of sight, and I'm con - tem - plat - ing su - i - cide. 'Cause I'm

D.S. (take 2nd ending) al Coda

⊕ Coda

E5 C5 N.C.(D) E5 C5

Screamed: I can't go on liv - ing

Gtrs. 1 & 2

BROKEN HOME

Drop D tuning:
(low to high) D-A-D-G-B-E

Words and Music by
Papa Roach

Intro

Moderate Rock ♩ = 88

Triplet feel (♩ = ♩♩♩)

F#5 F#sus2 F#m F#sus2 F#5 F#sus2 F#m F#sus2

Bro - ken home, _

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

mf

TAB

0	6	6	6	6	0	6	6	6	6	0	7	7	7	7	0	6	6	6	6	0	6	6	6	6	0	7	7	7	7	0	6	6	6	6	0
0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0
0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0	4	4	4	4	0

Chorus

Half-time feel

End half-time feel

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

F#5 F#sus2 F#m F#sus2 F#5 F#sus2 F#m F#sus2

all a - lone. _

Bro - ken home, _

F#5 F#sus2 F#m F#sus2 F#5 F#sus2

all a - lone. _

End triplet feel

F#m

F#5

C#5

D5

E5

Play 4 times
End Riff A

Gtr. 1

Gtr. 2 (dist.) *f*

Gtr. 1 *divisi* *f*

Riff A

Rhy. Fig. 2

End Rhy. Fig. 2

TAB

7	7	7	7	7	7	7	7	7	7	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
4	4	4	4	4	4	4	4	4	4	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	

Verse

F#5

N.C.

E5

F#m

N.C.

E5

1. I can't seem to fight these feel - ings.
2. I know my moth-er loves _ me,

I'm caught in the mid-dle of _ this
but does my fa-ther e - ven care _

Gtrs. 1 & 2

TAB

6	6	X	X	6	7	X	7	7	9	9	4	4	4	7	7	X	X	6	7	X	7	7	9	9	4	4	4	2	2	2	2	0
4	4	X	X	4	5	X	5	5	7	7	2	2	2	2	2	4	4	X	X	4	5	5	5	7	2	2	2	2	2	2	2	0
4	4	X	X	4	5	X	5	5	7	7	0	2	2	2	0	4	4	X	X	4	5	5	5	7	0	2	2	2	2	0	0	0

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[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

F#sus2 N.C. E5 F#m N.C. E5

I wish I had some-one to talk to, _____
when I need-ed you. _____

some-one I could con - fide in. _____
I hope you re-gret what you _____ did.

— I just wanna know the truth;
I think I know the truth;

Pre-Chorus

F#5

N.C.

F#5

you, want did to know the truth.

the same to you.

[illegible]

1.

N.C.

Chorus
Triplet feel
F#5 F#sus2 F#m F#sus2

Bro-ken home, _ all a - lone. _

End Rhy. Fig. 4

The image shows a musical score for a song. It begins with a treble clef and a key signature of two sharps (F# and C#). The first staff has a whole rest marked 'N.C.' (No Chord). The second staff starts with a triplet of eighth notes (F#, A, C#) marked 'F#5', followed by a half note (F#) marked 'F#sus2', then a whole note (F#) marked 'F#m', and finally another triplet of eighth notes (F#, A, C#) marked 'F#sus2'. The lyrics 'Bro-ken home, _' are under the first triplet, and 'all a - lone. _' are under the second triplet. Below the staff is a guitar tablature. The first line of the tablature has 12 fret numbers: 7, 7, 7, 7, 6, 6, 6, 6, 4, 4, 4, 4. The second line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The third line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fourth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The seventh line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The eighth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The ninth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The tenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The eleventh line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twelfth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirteenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fourteenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifteenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixteenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The seventeenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The eighteenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The nineteenth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twentieth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-first line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-second line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-third line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-fourth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-fifth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-sixth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-seventh line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-eighth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The twenty-ninth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirtieth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-first line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-second line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-third line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-fourth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-fifth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-sixth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-seventh line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-eighth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The thirty-ninth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fortieth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-first line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-second line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-third line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-fourth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-fifth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-sixth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-seventh line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-eighth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The forty-ninth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fiftieth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-first line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-second line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-third line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-fourth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-fifth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-sixth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-seventh line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-eighth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The fifty-ninth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixtieth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixty-first line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixty-second line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixty-third line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixty-fourth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixty-fifth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The sixty-sixth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. 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The seventy-ninth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The eightieth line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2. The eighty-first line has 12 fret numbers: 5, 5, 5, 5, 4, 4, 4, 4, 2, 2, 2, 2

End triplet feel | 2.

F#5 F#sus2 F#m F#sus2 N.C.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

F#5 N.C.

I'm cry - ing day and night now. _____ What is wrong _ with me? _____

F#5 N.C. F#5

_____ I can - not fight now. _____ I feel like a weak link. Cry - ing day and night now. _____

N.C. F#5 N.C.

_____ What is wrong _ with me? _____ I can - not fight now. _____ I feel like a weak

Interlude

F#5 E5 F#m E5

link, _____ in - side. Push it back a weak

Whispered: (Push it back in - side.)

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

F#sus2 E5 F#m F#sus2 E5 F#m

link. _ Bro - ken home, _

Push it back in - side. Push it back in - side.)

P.M. P.M. P.M. P.M.

Chorus
Half-time feel
Triplet feel

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

F#5 F#sus2 F#m F#sus2 F#5 F#sus2 F#m F#sus2

all a - lone.

F#5 F#sus2 F#m F#sus2

Spoken: It feels bad to be a - lone. Cry - ing by your-self, liv - ing in a bro - ken home.

End half-time feel

F#5 F#sus2 F#m F#sus2

How would I tell it, so all y'all could feel it? De - pres-sion strikes hard _ just like my old earth would tell it. To

F#5 F#sus2 F#m F#sus2

me, her son, she told me I'm the one. Pain bot-tled up a - bout to blow like a gun.

Gtrs. 1 & 2

me, her son, she told me I'm the one. Pain bot-tled up a - bout to blow like a gun.

End triplet feel

F#5 F#sus2 F#m F#sus2 F#5

Sto-ries that I tell are non - fic - tion, and you can't take it back 'cause it's al - read - y done.

Sto-ries that I tell are non - fic - tion, and you can't take it back 'cause it's al - read - y done.

Outro
Double-time feel

Gtr. 1: w/ Rhy. Fig. 2 (8 times)

Gtr. 2: w/ Riff A (12 times)

F#5 C#5 D5 E5 F#5 C#5 D5 E5 F#5 C#5 D5 E5

Bro - ken home! _ Bro - ken home! _

End double-time feel

F#5 C#5 D5 E5 F#5 C#5 D5 E5 F#5 C#5 D5 E5

Can't seem to fight these feel - ings. Caught in the mid - dle of this.

F#5 C#5 D5 E5 F#5 C#5 D5 E5

My wounds are not heal - ing. Stuck in be - tween my par - ents. _

F#5 C#5 D5 E5 F#5 C#5 D5 E5 F#5 C#5 D5 E5

Bro-ken home! _ Bro-ken home! _

Gtr. 1

6 6 6 6 4 4 4 4 6 6 7 7 9 9 0

Double-time feel

F#5 C#5 D5 E5 F#m

Bro-ken home! _ Bro-ken home! _

Gtrs. 1 & 2

6 6 6 6 4 4 4 4 6 6 6 6 7 7 7 7 9 9 9 0

7 7 7 7 4 4 4 4 7 7 7 7 7 7 7 7 7 7 7 7

DEAD CELL

Words and Music by
by Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 102

Gtr. 1 (dist.) E5

Rhy. Fig. 1

F#5 N.C. F#5 G5 F#5 E5

Tablature for Gtr. 1 (dist.) E5, Rhy. Fig. 1. The notation shows a series of fret numbers (0, 2, 4, 5) across six strings, indicating a rhythmic pattern. The first string (top) has a 'f' (fretted) marking at the beginning.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B5 G5 E5

End Rhy. Fig. 1

F#5 N.C. F#5 G5 F#5 E5

Tablature for Gtr. 1: w/ Rhy. Fig. 1 (2 times). The notation shows a series of fret numbers (0, 2, 4, 5) across six strings, indicating a rhythmic pattern. The first string (top) has a 'f' (fretted) marking at the beginning.

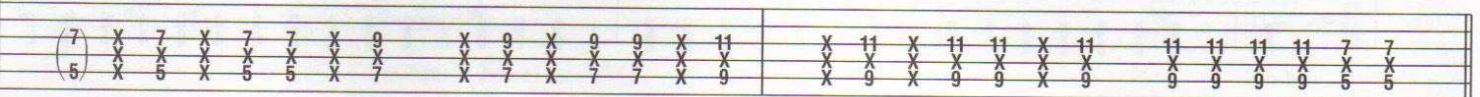
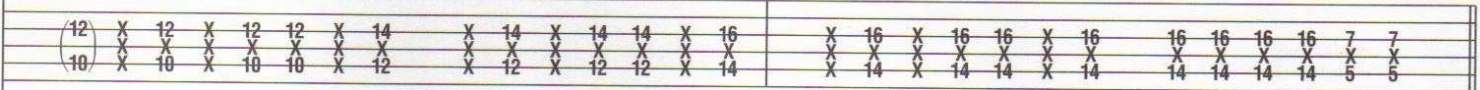
B5 G5 E5

F#5 N.C. F#5 G5 F#5 E5

Tablature for Gtr. 3 Riff A1. The notation shows a series of fret numbers (0, 2, 4, 5) across six strings, indicating a rhythmic pattern. The first string (top) has a 'f' (fretted) marking at the beginning.

Gtr. 2 Riff A

Tablature for Gtr. 2 Riff A. The notation shows a series of fret numbers (0, 2, 4, 5) across six strings, indicating a rhythmic pattern. The first string (top) has a 'f' (fretted) marking at the beginning.

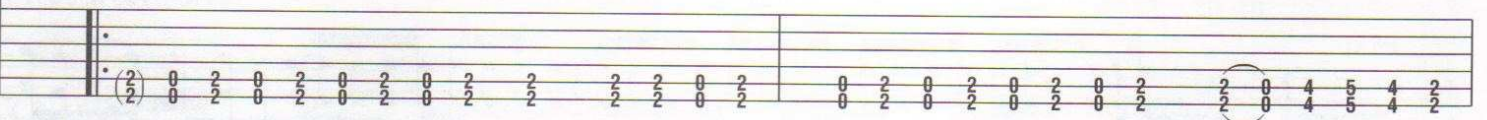


Verse
Gtr. 2 tacet

F#5 G5 F#5 E5



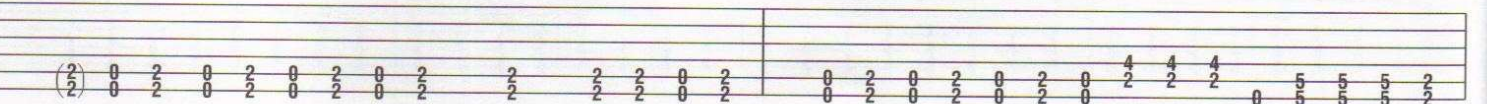
Gtr. 1
Rhy. Fig. 2

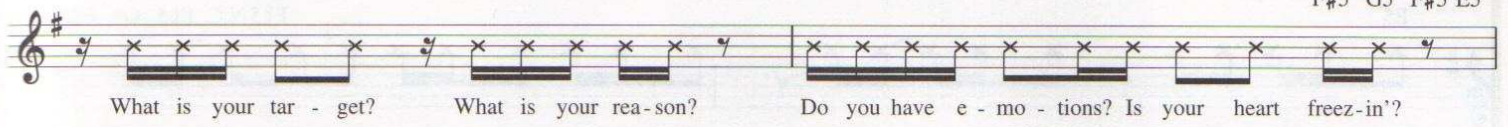


B5 G5 E5



End Rhy. Fig. 2





B5

G5

E5

Pre-chorus

N.C.

E5

N.C.

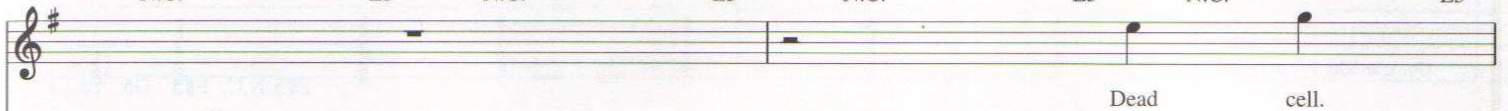
E5

N.C.

E5

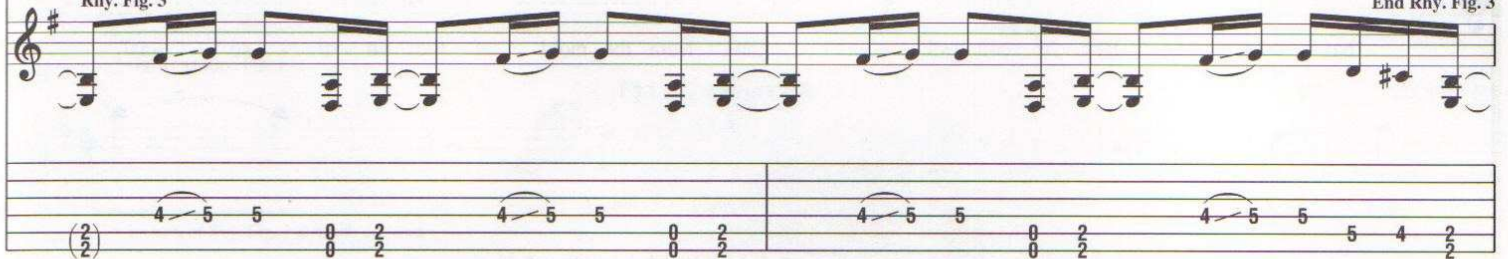
N.C.

E5



Gtr. 1 Rhy. Fig. 3

End Rhy. Fig. 3



1.

Gtr. 1: w/ Rhy. Fig. 3

N.C.

E5

N.C.

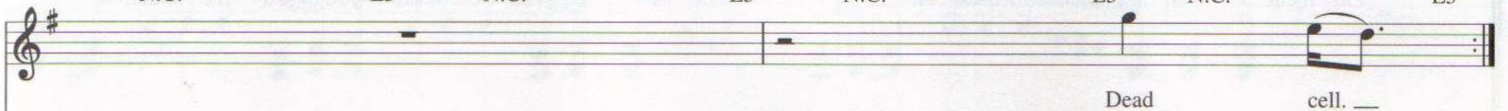
E5

N.C.

E5

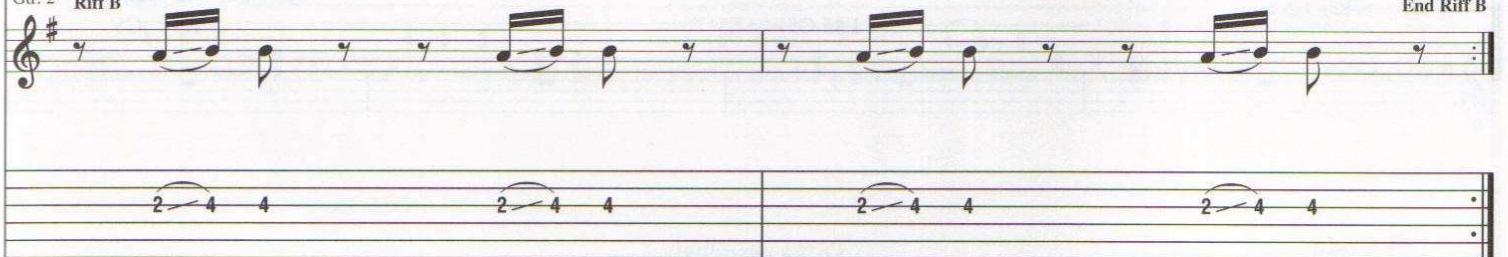
N.C.

E5



Gtr. 2 Riff B

End Riff B



2.

Gtr. 2: w/ Riff B

N.C.

E5

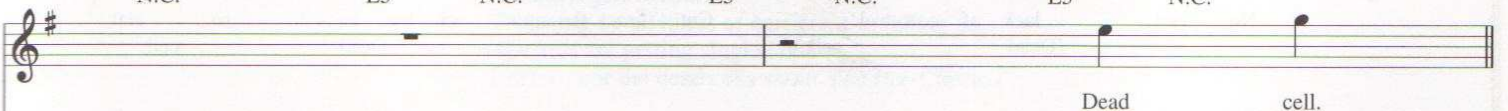
N.C.

E5

N.C.

E5

N.C.



Gtr. 1



Chorus

* Gtr. 1: w/ Rhy. Fig. 1

E5

F#5 N.C. F#5 G5 F#5 E5



Spoken: Born with no soul, lack of control.

Cut from the mold of the anti-social.

* 1st beat of Rhy. Fig. 1 is struck, not tied.

To Coda ⊕

G5 E5



Plug them in and then turn them on.

Pro-cess the da-ta, make your-self the bomb.

Gtr. 1: w/ Rhy. Fig. 1

F#5 N.C. F#5 G5 F#5 E5



No soul, lack of control.

Cut from the mold of the anti-social.

Gtrs. 2 & 3: w/ Riffs A & A1

B5 G5 E5



Plug them in and then turn them on.

Pro-cess the da-ta, make your-self the bomb.

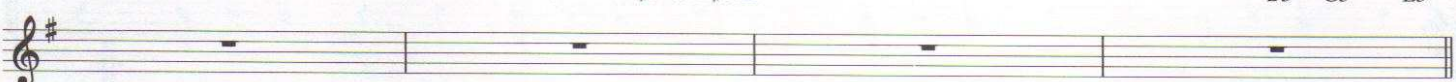
Interlude

Gtr. 1: w/ Rhy. Fig. 2

F#5 G5 F#5 E5

D.S. (take 2nd ending) al Coda

B5 G5 E5

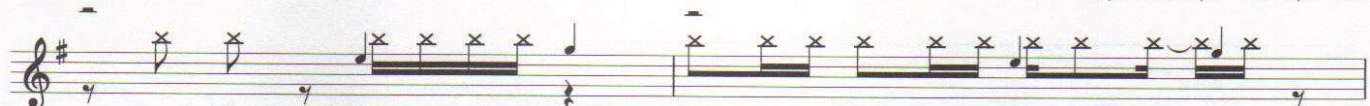


⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1

E5

F#5 N.C. F#5 G5 F#5 E5



No soul, lack of control.
(Dead cell.)

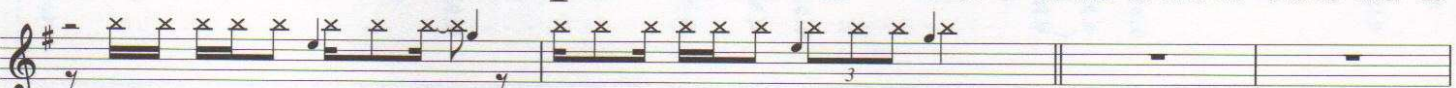
Cut from the mold of the anti-social.
Dead cell.

Outro

Gtr. 1: w/ Rhy. Fig. 3

B5 G5

E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5



Plug them in and then turn them on.
Dead cell.

Pro-cess the da-ta, make your-self the bomb.
Dead cell.)

Whispered: Dead cell. Dead cell. Screamed: Whoa! _____

Gtr. 1

* Gtr. 1: w/ Rhy. Fig. 1

F#5 N.C. F#5 G5 F#5 E5 B5 G5 F#5 E5

Dead cell. Dead cell.

* 1st beat of Rhy. Fig. 1 is struck, not tied.

Gtr. 1 N.C. E5 N.C. E5 N.C. E5 N.C. E5

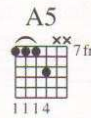
Additional Lyrics

2. Sick in the head, living but dead.
Hear what I said. Learn a lesson from the almighty dread.
Jah, nutty warrior, nothing's scarier.
Kids are getting sick like malaria.
Situation gets harrier.
Throwing up all kinds of barriers. I'm telling ya,
The kids are getting singled out.
Let me hear the dead cells shout. (To Pre-Chorus)
3. Stop pointing fingers 'cause we are the guilty
Or clean cut lies and truth that's filthy.
Believe what is the root of the word.
Out comes lie when it's cut into thirds.
I don't believe what my eyes behold, no.
I don't believe what my ears are told, no.
Seizin' this opportunity to speak,
I'm saying something, don't turn your fuckin' cheek. (To Pre-Chorus)

BETWEEN ANGELS AND INSECTS

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E



Intro

Moderate Rock ♩ = 94

N.C.(Dm)

(Bb)

Gtr. 1 (dist.)

Rhy. Fig. 1

mf
let ring

(F/A)

(Csus4)

End Rhy. Fig. 1

let ring

Gtr. 1: w/ Rhy. Fig. 1

D5

Bb

Asus4

There's _ no mon - ey, _ there's _ no pos - ses - sions, on - ly ob - ses - sions.

Gtr. 2 (dist.)

mf

Csus2

Dm

I _ don't need that _ shit. Take _ my mon - ey, _ take _ my ob - ses - sion.

Gtr. 2

let ring

Gtr. 1

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D5 C5 D5 C5 A5 C5

Rhy. Fig. 2

Gtrs. 1 & 2

f

0 0 0 0 0 12 12 12 12 12 12 | 0 0 0 0 0 12 12 12 12 12 | 9 9 9 9 9 10 10 10 10 10 10 | 0 0 0 0 0 10 10 10 10 10 10 | 0 0 0 0 0 10 10 10 10 10 10 | 7 7 7 7 7 10 10 10 10 10 10 0

A5 C5 D5 C5 D5 C5

End Rhy. Fig. 2

9 9 9 9 9 10 10 10 10 10 10 | 0 0 0 0 0 10 10 10 10 10 10 | 0 0 0 0 0 10 10 10 10 10 10 | 7 7 7 7 7 10 10 10 10 10 10 | 0 0 0 0 0 10 10 10 10 10 10 | 0 0 0 0 0 10 10 10 10 10 10 0

A5 Bb5 F5 Eb5

Spoken: 1. I just wan - na be heard. _

9 9 9 9 9 10 10 10 10 10 10 | 5 5 5 5 5 3 3 3 3 3 3 | 7 7 7 7 7 8 8 8 8 8 8 | 0 0 0 0 0 1 1 1 1 1 1 1

Verse

N.C.(D5) (F5)

Loud and clear are my words, com-in' from with-in, man. Tell 'em what you heard.

Rhy. Fig. 3

P.M. - - - - - P.M. - - - - -

0 0 0 0 0 7 10 12 12 12 10 | 0 3 3 3 3 3 10 12 12 12 10 | 0 0 0 0 0 5 8 10 10 8 8 | 0 0 0 0 0 3 3 3 3 3 3 0

(A5) (Bb5)

It's a-bout a rev-o-lu-tion in your heart and in your mind, you can't find the con-clusion.

End Rhy. Fig. 3

P.M. - - - - -

The first system of music features a vocal line in G major with lyrics: "It's a-bout a rev-o-lu-tion in your heart and in your mind, you can't find the con-clusion." The guitar parts are indicated by (A5) and (Bb5). Below the staff is a fretboard diagram for the low E string, showing fret numbers 7, 7, 7, 7, 7, 7, 0, 10, 12, 12, 12, 10, 0, 8, 8, 8, 8, 8, 8, 0, 8, 10, 10, 8, 10, 10, 8, 10.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

(D5) (F5)

Life-style and ob-ses-sion, dia-mond rings get you noth-ing but a life-long les-son,

(A5) (Bb5)

and your pock-et-book stress-in'. You're a slave to the sys-tem, work-ing jobs that you hate

(D5) (F5)

for that shit you don't need. It's too bad the world is based on greed.

The second system continues the vocal line with lyrics: "Life-style and ob-ses-sion, dia-mond rings get you noth-ing but a life-long les-son, and your pock-et-book stress-in'. You're a slave to the sys-tem, work-ing jobs that you hate for that shit you don't need. It's too bad the world is based on greed." The guitar parts are indicated by (D5) and (F5). The fretboard diagram for the low E string shows fret numbers 7, 7, 7, 7, 7, 7, 0, 10, 12, 12, 12, 10, 0, 8, 8, 8, 8, 8, 8, 0, 8, 10, 10, 8, 10, 10, 8, 10.

Gtrs. 1 & 2: w/ Rhy. Fill 1 (Bb5)

(A5)

Step back and see. Stop think-ing 'bout your-self, start think-ing 'bout... There's no mon-ey, —

Gtrs. 1 & 2: w/ Rhy. Fig. 2 D5 C5

D5 C5 A5 C5 A5 C5

there's no pos-ses-sion, on-ly ob-ses-sion. I — don't need that — shit.

Chorus

The third system contains the chorus. The vocal line starts with "Step back and see. Stop think-ing 'bout your-self, start think-ing 'bout... There's no mon-ey, —". The guitar parts are indicated by (A5) and (Bb5). The fretboard diagram for the low E string shows fret numbers 7, 7, 7, 7, 7, 7, 0, 10, 12, 12, 12, 10, 0, 8, 8, 8, 8, 8, 8, 0, 8, 10, 10, 8, 10, 10, 8, 10.

Rhy. Fill 1
Gtrs. 1 & 2

P.M. - - - - -

The Rhy. Fill 1 section shows a guitar part with a fretboard diagram for the low E string, showing fret numbers 7, 7, 7, 7, 7, 7, 0, 10, 12, 12, 12, 10, 0, 8, 8, 8, 8, 8, 8, 0, 8, 10, 10, 8, 10, 10, 8, 10.

N.C. D5 C5 D5 C5

Take my mon - ey, take my pos - ses - sion,

Gtrs. 1 & 2 Rhy. Fig. 4

A5 C5 To Coda A5 C5

take my ob - ses - sion. I don't need that...

Spoken: 2. 'Cause ev - 'ry-thing is

End Rhy. Fig. 4

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

N.C.(D5)

(F5)

noth - ing, and emp - ti - ness is in ev - 'ry-thing. This re - al - i - ty is real - ly just a fucked-up dream.

(A5) (Bb5)

With the flesh and the blood that you call your soul, flip it in - side out, it's a big black hole.

Gtr. 3: w/ Fill 1

(D5)

(F5)

Take your mon-ey, burn it up like an as - ter - oid. Pos - ses-sions, they are nev - er gon - na fill the void.

Fill 1

Gtr. 3 (dist.)

f
let ring

Gtrs. 1 & 2: w/ Rhy. Fill 1
(Bb5)

(A5)

Take it a - way and learn the best les - son. The heart, the soul, the life the pas - sion.

⊕ Coda

A5 C5 Dm

I don't need that shit. Mon - ey,

Bb5 A5(b6) Csus4

pos - ses - sion, ob - ses - sion.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
N.C.(Dm) (Bb)

(F/A) (Csus4) (Dm)

Pre - sent your - self, press your clothes, comb your hair and clock in. You just can't win, just can't win, and the things you own,

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5 C5 D5 C5

(Csus4) D5

own you. Yeah! Take my mon - ey, take my pos - ses - sion,

BLOOD BROTHERS

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 84
Double-time feel

Gtr. 1 (dist.)

N.C.
Riff A

End Riff A

f
slight P.M.

T
A
B

12 12 10 9 10 12 12 10 10 12 10 12 12 10 9 10 12 12 10 12 10 12 12 13 12

[illegible]

Grtr. 2 tacet
N.C.(Dm) C5 N.C.(Dm) F5
Rhy. Fig. 1 End Rhy. Fig. 1

Grtr. 1

Grtr. 2 tacet
N.C.(Dm) C5 N.C.(Dm) F5
Rhy. Fig. 1 End Rhy. Fig. 1

Verse

2nd time, Gtr. 2: w/ Riff A1 (4 times)
N.C.

Spoken: 1. Watch your back be-cause the next man is com-in', and you don't know if the next man is dumb-in'.
Spoken: 2. It was a dream and then it hit me. Re - al - i - ty struck, and now my life is all shift-y, and it all moves fast,

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. - - - P.M. P.M. - - - P.M. P.M. - - - P.M. P.M. - - - P.M. - - -

8 7 10 7 0 0 8 0 0 7 10 7 7 0 0 8 0 7 10 7 0 0 8 0 0 7 10 7 7

Sur - viv - al — of the fit - test what it is. I got yo back, you got my back, and that's the biz.
close to a buck fif - ty, and we all stand strong in re - spect to the fam - i - ly in times of in -

Blood is rush - ing through my veins, I got the pow - er, chan - nel the en - er - gy and with my strength I will de - vour.
san - i - ty. And through words of pro - fan - i - ty I de - scribe our dys - func - tion - al fam - i - ly.

Sick - en - ing thoughts are run - ning through my head, that's when I re - al - ize I'm glad I'm not dead.
Blood broth - ers keep it real to the end. Deep - er than the thoughts you think, not a trend.

Pre-Chorus

D5

Cor - rup - tion and a - buse, the sales - man of our blood. For the pub - lic's crav - ing

Gtr. 1

Chorus

End double-time feel N.C.(Dm)

C5

ex - is - tence in the dark. It's in our na - ture to de - stroy our - selves. _

Rhy. Fig. 3

N.C.(Dm) F5 N.C.(Dm) C5

It's in our na-ture to kill our - selves. _ It's in our na-ture to kill each oth - er.

End Rhy. Fig. 3

1.

N.C.(Dm) F5 Bb sus2 Double-time feel N.C.

It's in our na-ture to kill, kill, _ kill. _

End Rhy. Fig. 3

slight P.M. - - - - -

2.

N.C.(Dm) F5

It's in our na-ture to kill, kill, _ kill!

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 3 N.C.(Dm) C5 N.C.(Dm) F5

It's in our na-ture to de-stroy our - selves. _ It's in our na-ture to kill our - selves. _

N.C.(Dm) C5 N.C.(Dm) F5

It's in our na-ture to kill each oth-er. It's in our na-ture to kill, kill, — kill, —

Gtr. 1

Rhy. Fill 1 End Rhy. Fill 1

Bbsus2 Csus2 Interlude N.C. Csus2

a-gain and a - gain.

Pre-Chorus Double-time feel D5

Cor-rupt-ion and a - buse,

Dsus#4 D5 Dsus#4 D5 Dsus#4 D5 Dsus#4 D5

End double-time feel

C5 A5 D5 C5 A5 D5 C5 A5 D5 C5 A5 D5 C5 A5 D5

the sales-man of our blood. For the pub-lic's crav-ing ex - is - tence in the dark.

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times) N.C.(Dm) C5 N.C.(Dm) F5 N.C.(Dm) C5

It's in our na-ture to de-stroy our - selves. — It's in our na-ture to kill our - selves. — It's in our na-ture to kill each oth-er.

REVENGE

Words and Music by
Papa Roach



Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 96

Gtr. 2
(dist.)

E5 B5 C5 B5

mf
w/ wah & delay

TAB

0	0	0		1	1	0	1	0	1	0	1

Gtr. 1
(dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

f

TAB

2	2	4		3	3	4
2	2	4		3	3	4

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

E5 B5 C5 B5

TAB

0	1	0	1	0	1	0	1	0		1	1	0	1	0	1	3	1	3	1

E5 B5

TAB

0	1	0	1	0	1	0	1	0		2	4	2	4		2	4	2	4		2	3	3	3	3	2	2	2	0	2	0	2

C5 B5 E5 B5

0 1 1 0 1 0 1 3 1 0 3 1 0

C5 B5

Spoken: Re-mem-ber the girl _

2 4 2 4 2 3 2 3 3 2 2 0 0 2

Gtr. 2 tacet
C5 B5 C5 B5 C5 B5 C5 B5

a-bused with forks, knives and ra-zor-blades. 1. Re-mem-ber the girl _

Gtr. 1

5 4 2 4 5 4 2 4 5 4 2 4 5 4 2 4

Verse
N.C.(Bm)

a-bused with forks, knives and ra-zor-blades. She fi-n'lly left him, had e-nough of her man's rage
can't live with him and can't live with - out him. Stress got her down, she needs to deal with her prob-lems as the

Riff A End Riff A

9 9 7 9 5 9 4 5 9 7 9 5 9 4 5

Band - aids cov - er her scars, _ she left him blood-ied. Beat his ass with a bat, face sunk in like Sil - ly
dra-ma gets deep - er, I puff on the reef - er. She took the last step and sent his ass to the reef - er. Cha - os

Riff A1 End Riff A1

Gtr. 1: w/ Riff A (2 times)

Put - ty. Y'all can sit back _ so I can stud - y de - struc-tion of the fam - i - ly de-sign, and how the
is what she saw in the mir - ror. Scared of her-self and the pow-er that was in her. It took

mor - als of so - ci - e - ty de-cline es - sen - tial - ly is beats to rhymes likes grapes to wine.
o - ver and weighed heav-i-ly on her should - er. Mil - i - tant in - san - i - ty is now what con-trolled her. }

Chorus

E5 B5 C5 B5 E5 B5 1. C5 B5

It's _ al - right, we're _ in love. _ Can't _ live _ with or _ with - out.

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1: w/ Riff A N.C.(Bm) Gtr. 1: w/ Riff A1

2. See, she

2. C5 B5 E5 B5 C5 B5

or ____ with - out. It's ____ al - right, we're ____ in love. ____

The first system of music includes a vocal line with lyrics and a guitar line with chords (C5, B5, E5, B5, C5, B5) and a bass line with a 4/4 rhythm.

E5 B5 C5 B5 D5

Can't ____ live ____ with or ____ with - out.

Rhy. Fill 1 End Rhy. Fill 1

The second system of music includes a vocal line with lyrics and a guitar line with chords (E5, B5, C5, B5, D5) and a bass line with a 4/4 rhythm.

C5 B5 C5 B5 D5

We're in love.

The third system of music includes a vocal line with lyrics and a guitar line with chords (C5, B5, C5, B5, D5) and a bass line with a 4/4 rhythm.

C5 B5 C5 B5

We're in love.

The fourth system of music includes a vocal line with lyrics and a guitar line with chords (C5, B5, C5, B5) and a bass line with a 4/4 rhythm.

Bridge

Gtr. 1 tacet
N.C.

Spoken: Kill it, be - fore it reach - es you. — Mis - siles won't work. It's ap - proach - ing the main - land.

Gtr. 2

w/ tremolo

9 7 12 10

What if it reach - es the met - ro - pol - i - tan ar - e - as, cos - mo - pol - i - tan ar - e - as.

7 9 7 12

Se - cure the lines and pre - pare for de - par - ture. Calm, calm, _ calm, it is a, a big

9 7 12 10

bus' - ness and seems to be ad - vanc - ing un - der - ground, 'cause my style is un - der - ground.

10 9 7 12 10

I'm green with my red eyes mad tint. Flee, fly, flow, rap - i - do, rap - i - do.

7 9 7 12 10 12 10

She feeds plen - ti - ful, e - lec - tri - fy - ing the na - tion, e - lec - tri - fy - ing the

(tremolo off)

9 7 12 10

Gtr. 2 tacet
N.C.(Bm)

na - tion. Don't you see that we're in dan - ger? How will we stop it? She is at - tack - ing.

Rhy. Fig. 3 End Rhy. Fig. 3

9 11 9 7 11 12 11 11 12 9 11 9 7 11 12 11 11 12

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

Don't you see that we are in dan - ger? How will we stop it? She is at - tack - ing.

Suck - er! Dan - ger, dan - ger. Suck - er! Dan - ger, dan - ger.

Suck - er! Dan - ger, dan - ger. Suck - er! Dan - ger, dan - ger.

9 11 9 7 11 12 11 11 12 9 11 9 7 11 12 11 11 12

B5 A5 B5 F#5 E5 F#5 D5 A5 B5 A5 B5 F#5 E5 F#5 D5 A5

Run-ning out, we're run-ning out. (Run-ning out of time. Run-ning out

Gtr. 1

9 9 9 9 7 7 7 9 11 9 11 0 7 9 9 9 9 7 7 7 9 11 9 11 0 7

B5 A5 B5 F#5 E5 F#5 D5 A5 B5 A5 B5 F#5 E5 F#5 D5 A5

Run-ning out, we're run-ning out. Run-ning out, we're run-ning out. of time. Run-ning out of time.)

Gtr. 1

9 9 9 9 7 7 7 9 11 9 11 0 7 9 9 9 9 7 7 7 9 11 9 11 0 7

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fill 1

E5 B5 C5 B5 E5 B5 C5 B5 D5

It's al - right, we're in love. Can't live with or with - out.

Outro

C5 B5

Gtr. 1

mf (gunshot)

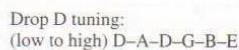
*Gtr. 2

mf

0 7 5 7 3 7 2 3 0 7 5 7 3 7 2 3 0 7 5 7 3 7 2 3 0 7 5 7

*Sitar arr. for gtr.

Words and Music by
Papa Roach



Moderate Rock ♩ = 90

End Rhy. Fig. 1

A5

End Riff A

Rhy. Fig. 2

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45

(A5) (Bb)

dra - ma, or you could sleep with the fish - es. My clutch-es are tight, - and I'll take your last wish-es.

Gtr. 1

A5 Gtr. 3: w/ Fill 1 Bb5 A5 Bb5

One for your mon-ey, two for your girl, three for your life, now I fucked up your world.

Gtrs. 1 & 2

Chorus

A5 F5 D5 F5 E5 F5 E5

Do you like how it feels to be bit in the neck by the snake that kills?

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

A5 F5 D5 F5 E5 F5 E5 F5 E5

Do you know how it feels to be stabbed in the back then watch the blood spill?

A5 F5 D5 F5 E5 F5 E5 A5 F5

I don't like how it feels, check it. Do you know how it feels to be

To Coda ⊕

Interlude

Gtr. 3: w/ Riff A (1 1/2 times)

N.C.(A5)

(Bb)

(A5)

Gtrs. 1 & 2: w/ Rhy. Fill 3

Gtr. 3: w/ Fill 1

(Bb5)

D5 F5 E5 F5 E5 (A5) (Bb) (A5) (Bb5)

stabbed in the back then watch the blood spill?

Yo.

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1st 3 meas.)

Gtr. 3: w/ Riff A (1 1/2 times)

N.C.(A5)

(Bb)

2. It's kind - a fun - ny how you're run - ning your mouth, man. You're caught in a lie and there's no way out, come on.

Gtrs. 1 & 2: w/ Rhy. Fill 2

Gtr. 3: w/ Fill 1

Bb5

A5 Bb5

A5 Bb5 A5 Bb5

Be - tray your friends and your peeps and your fam - i - ly, liv - ing like a snake, liv - ing like a blood - y thief.

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff A (1 1/2 times)

N.C.(A5)

(Bb)

Check my — speech 'cause it's deep like the sea, from me to y'all and then from y'all back to me. Ha.

Gtr. 3: w/ Fill 2

(Bb)

(A5) (Bb)

Rhy. Fill 3

Gtr. 2 - -

Gtrs. 1 & 2

Rhy. Fill 3

Grtr. 2 ----- Grtrs. 1 & 2 -----

P.M. ----- P.M. -----

2 5 2 0 1 2 0 1

Fill 2

Gtr. 3

[illegible]

A5 G5 A5 Bb5 G5

Now tell me, tell me whose crew sick - er? Mine's sick - er. Get on your knees and be a dick lick - er.

Gtrs. 1 & 2

N.C.(A5) A5 Bb5 A5 Bb5

One for your mon-ey, two for your girl, three for your life, now I fucked up your world.

A5 Bb5 A5 Bb5 D.S. al Coda

Check it.

⊕ Coda

Interlude

Lead Voc.: w/ Voc. ad lib, next 8 meas.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

F5/C

A5

A5(b6)

A5

Play 4 times

A5 D5 Bb5 E5 F5 E5

Gtrs. 1 & 2

Outro

A5 D5 N.C.(Bb) (E5) (F5) (E5)

Do you like how it feels to be bit in the neck by the snake that kills?

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 1/2 times)

A5 D5 N.C.(Bb) (E5) 3 (F5) (E5)

Do you know how it feels to be stabbed in the back then watch the blood spill?

A5 D5 N.C.(Bb) (E5) (F5)(E5) A5 D5

Do you like how it feels? _____ I don't like how it feels to be

N.C.(Bb) F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

bit in the neck by the snake that kills, by the snake that kills, by the

Gtrs. 1 & 2

F5 E5 F5 E5 F5 E5 F5 E5 A5

snake that kills.

NEVER ENOUGH

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 88

Gtr. 3: w/ Riff A (8 times)

Gtrs. 1 & 2

Chords: D5, C#5, E5, D5, C#5, E5, D

Let ring

f

TAB

Gtrs. 3 & 4: w/ Riffs A & A1 (4 times)

F#sus2
Rhy. Fig. 1

Chords: C#5, E5, D5, C#5, E5

trem. pick

TAB

D5 F#sus2

D5
End Rhy. Fig. 1

TAB

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F#sus2

D5

1. Life's been sucked out of me, — and this rou - tine's kill - ing me. —
2. Now ev - 'ry - thing's o - kay; — there's noth - ing wrong with me. —

F#sus2

D5

I did it to — my - self — a - gain, I said — this would — not be. —
This seems un - nat - ur - al — to me I'd say — in ev - 'ry way. —

Riff A

Gtr. 3

TAB

Riff A1

Gtr. 4

TAB

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B5 Bsus4 Bm

Some - bod - y put me out of my mis - er - y.
Some - bod - y kick me in of the face —

Gtr. 3 Riff B End Riff B

P.M. —————

4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6 4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6

Gtrs. 1 & 2

11 11 11 11 11 11 11 11 14 14 14 14 12 12 12 12

Gtrs. 1 & 2: w/ Rhy. Fig. 1 F#sus2 D5

Ex - pres - sion, stim - u - la - tion, hal - low sense of my - self.
Now some - thing's wrong with me. — I'm bleed - ing pro - fuse - ly.

Gtr. 3 Riff C End Riff C

13 14 13 13 14 13 13 14 13 13 14 13 12

Gtr. 3: w/ Riff C F#sus2 D5

And this seems I did it to my - self a - gain.
nat - ur - al to me, I fuck up ev - 'ry day.

Gtr. 3: w/ Riff B B5 Bsus4 Bsus2 Bm

Some - bod - y put me in my place. } Nev - er e - nough.
Some - bod - y put me in my place. }

Gtrs. 1 & 2

11 11 11 11 11 11 11 11 14 14 14 14 14 14 11 11 11 11 12 12 12 12

Chorus
N.C.

_____ Nev - er e - nough. _____ Do I de - serve _____

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

1. _____ what I got? _____ 2. _____ Nev - er e - nough. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 2

_____ Nev - er e - nough. _____ Do I de - serve _____

_____ what I got? _____ D5 What I got? _____

Gtrs. 1 & 2

let ring - -

Interlude

D5 _____ What I got? _____ D C#5 E5 D5 What I got? _____ C#5 E5

Gtrs. 1 & 2

let ring - -

D C#5 E5 D5 D C#5 E5

let ring - - - - -

trem. pick

Bridge

Gtr. 3: w/ Riff B (6 times)
Gtrs. 1 & 2 tacet
N.C.

I feel as if I'm run - ning back to where I start - ed. You ask what's wrong with me -

and I say noth - ing. Is ev - 'ry - thing o - kay? Is some - thing wrong with me? -

Push - ing and pull - ing feel - ings e - ter - nal. My heart is yours. I feel as if I'm run - ning.

I feel as if I'm run - ning. I feel as if I'm run - ning.

Outro-Chorus N.C.

Run! - - - - -

Gtrs. 1 & 2

Life will knock me

4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6 | 4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6

down. Nev-er e-nough.

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 | 4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9
2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7
2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7
2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 1/2 times)
N.C.
Nev-er e-nough. Do I de-serve what I got?

Nev-er e-nough. Nev-er e-nough. Life will knock me

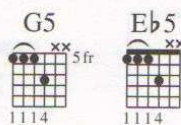
down. D5 C#5

4 7 4 6 4 0 | 4 7 4 6 7 6 0 | 0 0 6 6
4 7 4 6 4 0 | 4 7 4 6 7 6 0 | 0 0 6 6
4 7 4 6 4 0 | 4 7 4 6 7 6 0 | 0 0 6 6
4 7 4 6 4 0 | 4 7 4 6 7 6 0 | 0 0 6 6

BINGE

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E



Intro

Moderate Rock ♩ = 94

G5

Rhy. Fig. 1A

Gtr. 2
(dist.)

Rhy. Fig. 1

Gtr. 1 (dist.)

f

TAB	7	7	7	7	10	10	10	10		10			7	7	7	7	10	10	10	10		10		
	5	5	5	5	X	X	X	X	0	X	0		5	5	5	5	X	X	X	X	0	X	0	
	5	5	5	5	8	8	8	8		8			5	5	5	5	8	8	8	8		8		

Eb

End Rhy. Fig. 1A

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G5 N.C.

N.C.

G5 N.C.

N.C.

Eb5 NC

NC

E65 NC

NC

You bet - ter put that down. _____

You bet - ter put that down. _____

Verse

G5

NC

G5

N.C.

1. All I need is a bottle.

Gtrs. 1 & 2

Rhy. Fig. 2

[illegible]

G5 N.C. G5 N.C.

and I don't need — no — friends, no —

Eb5 N.C. Eb5 N.C.

Wal - low — in — my pain, —

Eb5 N.C. Eb5 N.C.

I swal - low — as I pre - tend —

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G5 N.C. G5 N.C. G5 N.C.

to act like I'm hap - py when I drink to — no —

G5 N.C. Eb5 N.C. Eb5 N.C.

— end no — I'm los - ing all — my — friends,

[illegible]

10	10	10	10
12	12	10	10

၁	၂	၃	၄	၅	၆	၇	၈	၉	၁၀	၁၁	၁၂	၁၃	၁၄	၁၅	၁၆	၁၇	၁၈	၁၉	၂၀	၂၁	၂၂	၂၃	၂၄	၂၅	၂၆	၂၇	၂၈	၂၉	၃၀	၃၁	၃၂	၃၃	၃၄	၃၅	၃၆	၃၇	၃၈	၃၉	၄၀	၄၁	၄၂	၄၃	၄၄	၄၅	၄၆	၄၇	၄၈	၄၉	၅၀	၅၁	၅၂	၅၃	၅၄	၅၅	၅၆	၅၇	၅၈	၅၉	၆၀	၆၁	၆၂	၆၃	၆၄	၆၅	၆၆	၆၇	၆၈	၆၉	၇၀	၇၁	၇၂	၇၃	၇၄	၇၅	၇၆	၇၇	၇၈	၇၉	၈၀	၈၁	၈၂	၈၃	၈၄	၈၅	၈၆	၈၇	၈၈	၈၉	၉၀	၉၁	၉၂	၉၃	၉၄	၉၅	၉၆	၉၇	၉၈	၉၉	၁၀၀
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[illegible]

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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To Coda 1 \oplus
To Coda 2 \oplus

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.)
G5 N.C. G5 N.C.

G5 N.C.

hold your — ground. _

2. When I'm so - ber, life

Gtr. 3

12

bores me — so I get drunk — a — gain, yeah. —

Eb5 N.C. Eb5 N.C. Eb5 N.C. Eb5 N.C. *D.S. al Coda 1*
 I'm los-ing all my friends, I'm los-ing in the end she says.

[illegible]

⊕ Coda 1

Eb5 F5 G5 N.C. G5 N.C. Eb5 N.C.
 hold your ground, yeah.

Grts. 1 & 2: w/ Rhy. Fig. 1

E♭5 N.C. G5 N.C. G5 N.C. E♭5 N.C. E♭5 N.C.

You bet - ter

Bridge

The Bridge section of the song is written in G major, 4/4 time. It consists of two lines of music. The first line starts with a G5 chord and contains the lyrics 'sit back down, ____'. The second line starts with a Bb5 chord and contains the lyrics 'you bet - ter put that down, ____'. The notation includes a double bar line and a repeat sign at the end of the second line.

G5 Bb5 G5 Bb5

sit back down, ____ you bet - ter put that down, ____ Put the

[illegible]

E♭5

bot - tle down, I am on a binge.

N.C.(D5) F5

D.S. al Coda 2

P.M.

⊕ Coda 2

Outro

Gtr. 3: w/ Fill 1
Gm

E♭5 F5 B♭sus2

hold your ground, yeah. I am on a binge, I wish things would change,

Rhy. Fig. 4
Gtrs. 1 & 2

Fill 1
Gtr. 3

Play 3 times

D5 F5

wish ____ they'd re - ar - range. I'm on a binge. _____

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)

Gm B♭sus2 D5

I ____ wish things would _ change, wish _ they'd re - ar - range. I ____ am on a ____ binge,

F5 Gm B♭sus2 D5

I'm on a binge, _____ yeah, _ yeah. _____

Gtrs. 1 & 2

D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 G5 N.C.

G5 N.C. G5 N.C.

G5 Band out N.C.

THROWN AWAY

Drop D tuning:
(low to high) D-A-D-G-B-E

Words and Music by
Papa Roach

Intro

Moderate Rock ♩ = 98

Grtr. 1 (dist.) E5 Rhy. Fig. 1 D5 F5 D5 End Rhy. Fig. 1

E5 D5 F5 D5

Grtr. 1: w/ Rhy. Fig. 1 (2 times) E5 D5 F5 D5 E5 D5 F5 D5

Semi-whispered: I am a mess, I've made a huge mess. I can't control myself.

Grtr. 2: w/ Fill 1 E5 Rhy. Fig. 2 D5 F5 D5

E5 D5 F5 D5

Spoken: 1. I kill the

End Rhy. Fig. 2

Fill 1
Grtr. 2 (dist.)

trem. pick

Verse


Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)

Chorus (1st time) (1/2 times)

E5 D5 F5 D5

rhyme a - gain, I'm com - in' sick and on time a - gain. Words man - i - fest from deep in - side where peo - ple hide. With - in it,
sick, noth - ing is his hands but his dick. He could - n't han - dle pres - sure, he could - n't han - dle shit. For the

E5 D5 F5 D5



chem - i - cal un - bal-anced on the tri - ple beam. What? Fuck what you heard it's a - bout what I seen. I seen it
life he was lead-ing led him down the wrong path where guns blast, don't give a shit a-bout the God's wrath.

E5 D5 F5 D5



hap-pen, back hand brand _ to face smack-in'. Def - i - nite dis - or - der now his mind - set is black-ened.
Don't wan-na talk to the coun-sel - lor, doc-tor to tell 'em what's real, to tell 'em what's prop - er.

E5 D5 F5 A5

The doc-tors say he's got the brain of a mur-der-er. This rug-ged style steals your brain (like a burglar.)

The sit-u-a-tion's un-clear like gray, and I know it gets worse ev-'ry day.

Gr. 1

Rhy. Fill 1

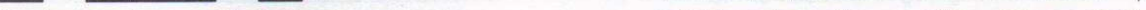
End Rhy. Fill 1

2 2 2 2 2 2 2 2 2 2 0

3 3 3 3 3 3 3 3 3 3 3 7 7

Pre-Chorus

B5 Csus#4 *B5/D



My heart is bleed - ing and this pain, it will not pass.

[illegible]

*Bass plays D.

B5 G#5

It's not _ re - ced - ing and my bod - y's go - ing numb. _

End Rhy. Fig. 3

B5 C5 B5/D

A bad _ trip child, _ roll - ing _ stoned, keep - ing high. _

B5 G#5

He don't _ know what _ he's do - ing. He just _ keeps get - ting by. _

Chorus

E5 D5 F5 D5

Thrown a - way, _ I wan - na be _

Rhy. Fig. 4

8va ~ loco 8va ~ loco 8va ~ loco 8va ~ loco 8va ~ loco 8va ~ loco

Harm. Harm. Harm. Harm. Harm. Harm.

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4

E5 D5 F5 D5 F5 D5

1. 2.

thrown a - way. Spoken: 2. He's born

N.C.(E5) (F5) (E5)

Semi-whispered: I am a mess, I've made a huge mess. I can't con -

Gtr. 1

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

2 2 5 2 2 5 2 2 5 2 2 2 3 3 5 3 3 5 3 3 5 3 3 0 2 2 5 2 2 5 2 2 5 2 2 2

(F5) E5 D5 F5 D5

- trol my - self. Screamed: I'm los - ing it, I've lost it. I've

Harm. Harm. Harm.

3 3 5 3 3 5 3 3 5 3 3 0 2 2 2 2 2 2 2 2 0 3 3 3 3 3 3 3 3 0

E5 D5 F5 D5

spilt all my mar - bles!

2 2 2 2 2 2 2 2 0 3 3 3 3 3 3 3 0

Gr. 1: w/ Rhy. Fig. 1 (4 times)

E5 D5 F5 D5 E5 D5 F5 D5

Yeah! (Screaming ad lib) 'Cause I see

you in - side of me. ____ Some-times I want ____ to be thrown a - way. ____ 'Cause I ____ see

Grtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)

E5 D5 F5 D5 E5 D5

you in - side of me, _____ Some - times I want _____ to be thrown a - way...

F5 Gtr. 2: w/ Fill 1 D5 E5 D5 F5 D5

A hy - per spaz, and that is the way. Some - times I want _

E5 D5 Gtr. 1: w/ Rhy. Fill 1 F5 A5 Gtr. 1: w/ Rhy. Fig. 3 (2 times) B5 C5 B5/D

to be thrown a - way. Thrown a - way. Thrown a - way. Thrown a -

way. Thrown a way. Thrown a way.

[illegible]

Gtr. 1 Rhy. Fig. 5

[illegible]

*Bass plays D \flat

Bb5 Eb5

Voic - es in my head.

End Rhy. Fig. 5

Outro

Gtr. 1: w/ Rhy. Fig. 5 (2 times)
Lead Voc.: w/ Voc. ad lib till end

F5 Db5 Bb5 Eb5

Voic - es in my head. Voic - es in my head.

F5

Gtr. 1

LEGACY

Words and Music by
Papa Roach



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 94

D5

(Drums)

Gtrs. 1 & 2 (dist.)

f

TAB

Spoken: 1. Dead

Verse

Dm

3

pres - i - dent. The pres - i - dent. Ma-sons strive for pow-er while I work to save my res - i - dence. He

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

owns you e - ven though he nev - er told you. Mark of the beast on your hand, now he owns you.

Thrown down to the bot - tom lev - el, ruled by the fist and the fist is the dev - il.

I met - a - mor-pho-sized, make my-self lev - el.

Rhy. Fill 1
Gtrs. 1 & 2

End Rhy. Fill 1

Pre-Chorus
Bb6 Bb5 C6 C5

We are the _ fu - ture, we are right _ now. _

Rhy. Fig. 2
End Rhy. Fig. 2

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Dm

Spoken: 2. Right now _ I'm tak-ing a stab at the sick, sick, sick.

Gtrs. 1 & 2: w/ Rhy. Fill 1

I know what e - vil is and e - vil could suck my... Like Sam Hien and God ain't no joke.

Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Bb6 Bb5

Bet - ter watch ya neck 'cause ya might get choked. We are the _ fu -

C6 C5 Bb6 Bb5 C6 C5

- ture, we are right _ now. _ The _ fu - ture.

Chorus
N.C.(Dm)

You sink, _____ we swim. _____ We rise, _____ you fall. _____

F5 N.C.(C)

Rhy. Fig. 3

Gtrs. 1 & 2

7 9 10 10 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 9 9 9 9 5 5 5 5

5 7 8 8 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3 7 7 7 7 3 3 3 3

(Dm) Bb5 N.C.(F) (C)

_____ We meet our fate to - geth - er. _____

7 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 5 5 5 5

5 7 8 8 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Dm

F5 N.C.(C) (Dm) To Coda ⊕ Bb5 N.C.(F) (C)

I was here from the start, and I'll be here in the end, in the end. _ Spoken: 3. I'm dodg-ing

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Dm

ar - rows from the dark side ev - er - y day, and I'm a main tar - get 'cause of what I say in - fi -

nite - ly. Al - ways go a - gainst the grain _ and ques - tion ev - 'ry - thing be - fore it takes your brain. _

Thrown down to the bot-tom lev-el, ruled by the fist and the fist is the dev-il.

The first system of the musical score. The vocal line (treble clef) contains the lyrics: "Thrown down to the bot-tom lev-el, ruled by the fist and the fist is the dev-il." The guitar line (treble clef) features a series of chords. The bass line (bass clef) shows fret numbers: 7, 8, 10, 7, 7, 8, 8, 7, 7, 8, 8, 7, 8, 7.

I met-a-mor-pho-sized, make my-self lev-el. Yeah, _____ come on.

The second system of the musical score. The vocal line (treble clef) contains the lyrics: "I met-a-mor-pho-sized, make my-self lev-el. Yeah, _____ come on." The guitar line (treble clef) features a series of chords. The bass line (bass clef) shows fret numbers: 7, 8, 10, 7, 7, 8, 8, 7, 7, 8, 8, 7, 8, 7.

Dm(addb4)

Yeah, _____ come on.

Harm. - - - - - 4

The third system of the musical score. The vocal line (treble clef) contains the lyrics: "Yeah, _____ come on." The guitar line (treble clef) features a series of chords. The bass line (bass clef) shows fret numbers: 7, 8, 10, 7, 7, 8, 8, 7, 7, 8, 8, 7, 8, 7.

D.S. al Coda

Harm. - - - - - 4

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics: "Yeah, _____ come on." The guitar line (treble clef) features a series of chords. The bass line (bass clef) shows fret numbers: 7, 8, 10, 7, 7, 8, 8, 7, 7, 8, 8, 7, 8, 7.

⊕ Coda

Bb5

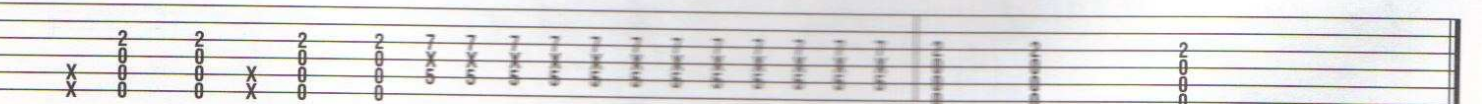
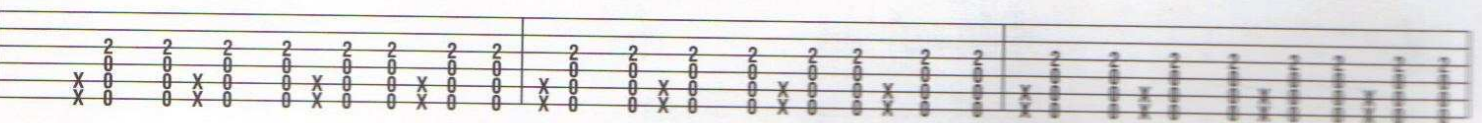
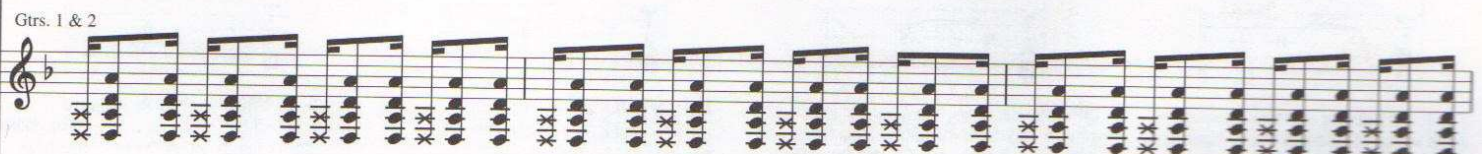
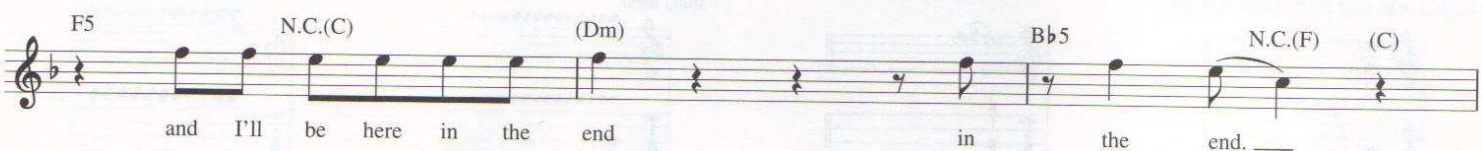
N.C.(F) (C)

D5

Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
N.C.(Dm)



Guitar Notation Legend

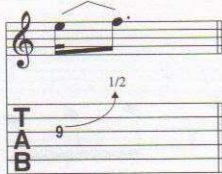
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

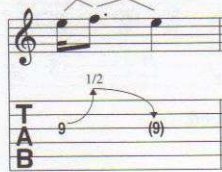
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

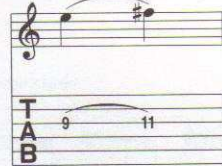
HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



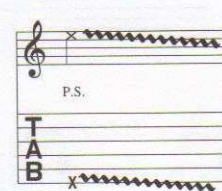
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



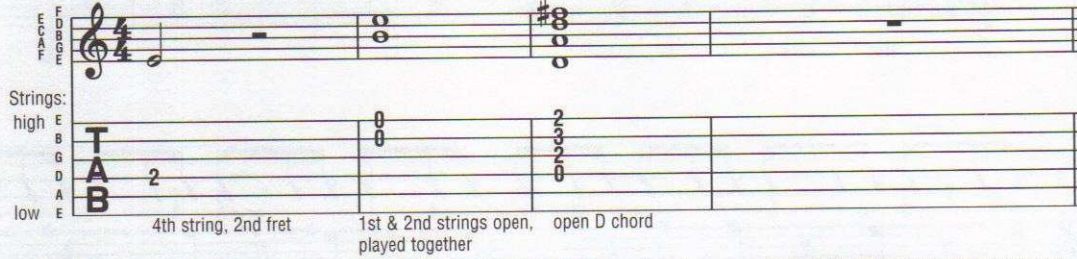
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



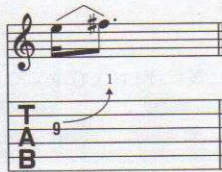
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



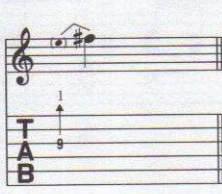
Notes:



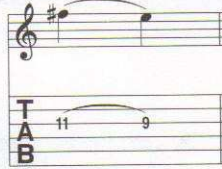
WHOLE-STEP BEND: Strike the note and bend up one step.



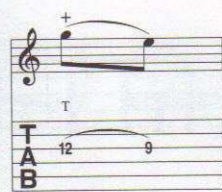
PRE-BEND: Bend the note as indicated, then strike it.



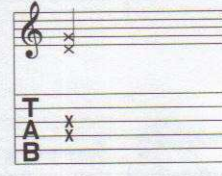
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



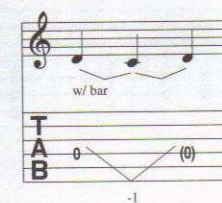
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



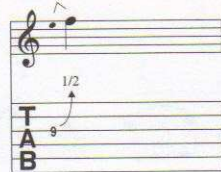
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



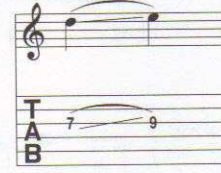
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



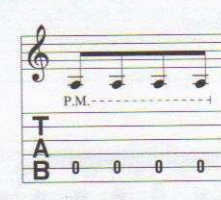
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



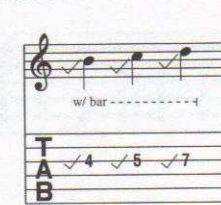
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



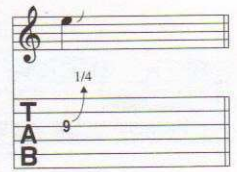
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



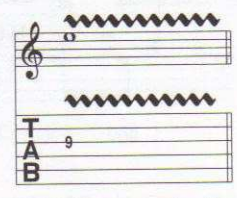
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



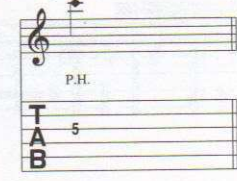
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



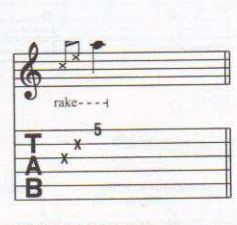
SHIFT SLIDE: Same as legato slide, except the second note is struck.



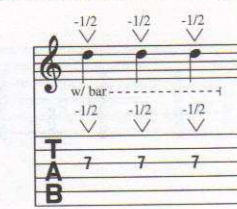
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Thrown Away

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Binge

Last Resort

Broken Home

Never Enough

*BONUS SONG:
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Revenge

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